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Belly

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Evan Trine – MFA Thesis Statement

I consider all photographs to be arrangements of data; therefore my process rejects the narrative of photographic imagery. This rejection also then deemphasizes the once critical moment of capture, and by nature begins to question the role of image creation. But without the photographic source, these works would be purely aesthetic constructions. The palette created through this reduction of photographic information cannot be manifested without this digital process.

Likewise, this work is removed from traditional media. The process leaves no room for the romantic ideas of the artist. However, it does still include many of the same decisions that abstract artists have to deal with – decisions involving structure, form, color arrangement, balance, composition, and emphasis on optical considerations.

So, my work locates itself in a unique position– a space that is only occupied because of my use of the camera, the computer, and the printer. These machines, that are widely accessible, help me create works that contradict themselves by embodying both highly minimalist references while being inherently conceptual.

This body of work is about translation. I am taking understandable information and translating it to a different form. My source photographs are “English”, and these new works are all of those same words, written in a new language that I created. This new language prompts a multifaceted experience. I am very interested in the overlapping of experience and meaning, as opposed to the idea that one is, or should be, more important than the other. I am equally as interested in the moment of perception – that first moment, before all the linguistic labeling – as I am with the abstracting and conceptualizing process that follows. The impression these works leave on the viewer is the foundation of the experience.

I am able to take all of the data located in a photograph and condense it to its most essential form – a single pixel. This pixel is now both all encompassing, in regards to the totality of data used to create it, and completely void of any critical reference. This echoes the growing social pattern towards a dependency on rapid information ingestion. This theme, paired with the physical qualities of the work stemming from their digital creation and manufacturing, places this work in a contemporary space that is understood by my generation, and challenges traditional ideas about image making in fine art.